



Scales Chords *and* Arpeggios

for
PIANOFORTE

Compiled by

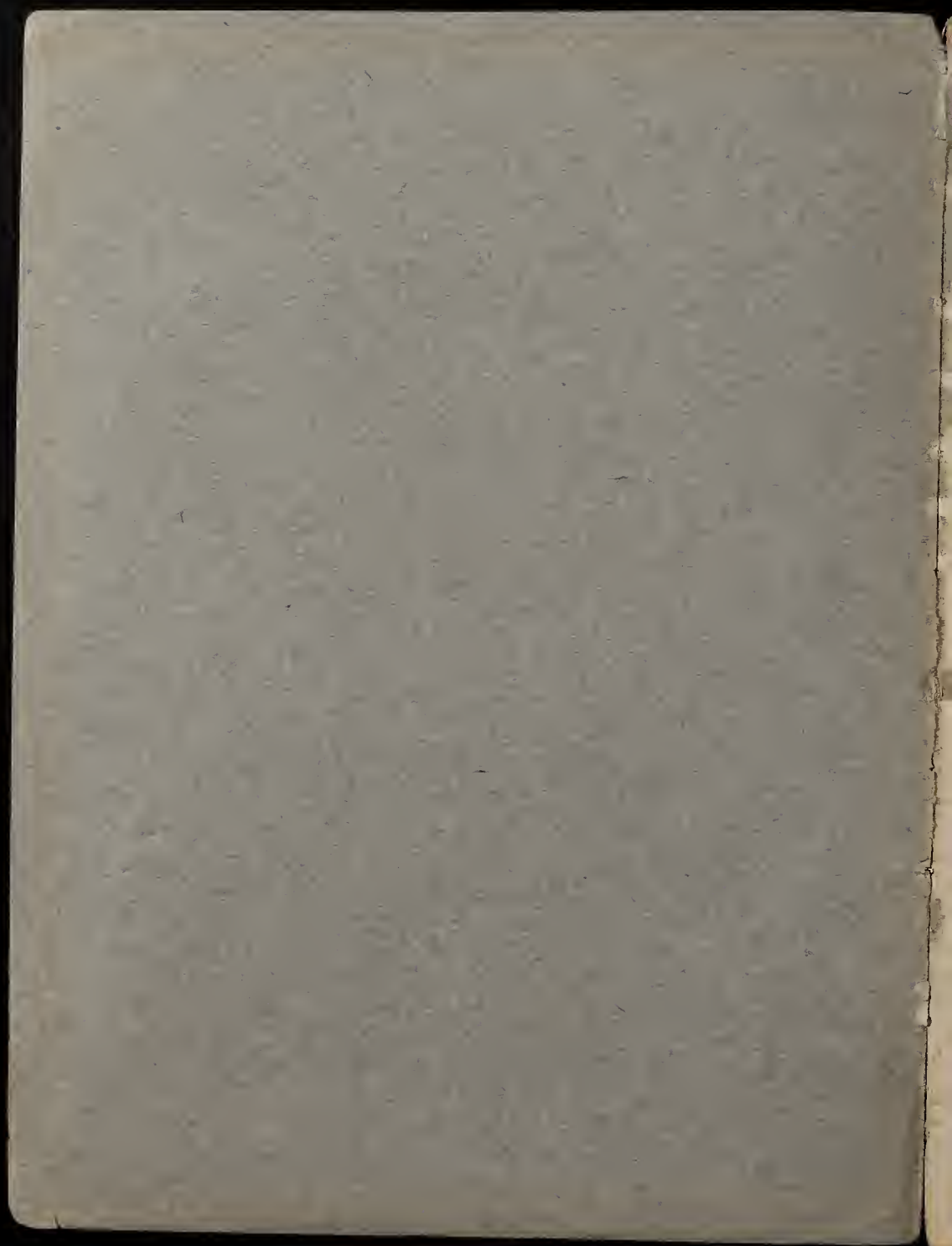
* C. L. M. HARRIS *

ELEVENTH EDITION

THOMAS ANDERSON
MUSIC PUBLISHER

24 KING ST., E. HAMILTON, ONTARIO

Printed in U.S.A.



Halter

Scales Chords and Arpeggios

for
PIANOFORTE

Compiled by
C. L. M. HARRIS

ELEVENTH EDITION

THOMAS ANDERSON
MUSIC PUBLISHER
24 KING ST., E. HAMILTON, ONTARIO

Printed in U.S.A.

To The Purchaser

The importance of practising and becoming familiar with all the Scales, Chords and Arpeggios is admitted by every Pianist of note.

Any Student who will memorize and faithfully practise the contents of this book, under a competent instructor, will be amazed at the skill he will acquire in the reading of music.

The reason for this is that every instrumental Composition is made up of none other than Scales or particles of Scales, Chords or Arpeggios.

The Artist can keep his technique in excellent Condition by daily working on scales etc., and it is only by so doing he is able to devote his entire ability to the interpretation and finer points of a Composition.

The moral to this is :- Practice a portion of the contents of this book daily, thoroughly and systematically and you need not worry over the technical side of your piano playing - technique is not every thing, but without it, you cannot play any musical instrument.

C. L. M. HARRIS

A few hints for the Student

SCALES

In Octaves, tenths, sixths and contrary motion remember upon which note the fourth finger falls. In double thirds upon which note the fifth finger falls and in double sixths upon which note the third finger falls. In the Chromatic Scale use the third finger only on the black keys.

CHORDS

Common Chords, (four note form), Right Hand use the third finger only in the first position. Left hand - Third finger only in the third position. Three note form, Right Hand - use the second finger only in the second position. Left Hand - use the second finger only in the third position.

In Dominant Seventh and Diminished Seventh use the third finger only in the third position, both hands the same.

ARPEGGIOS

When the Arpeggio starts with a black key in the right hand the first finger (thumb) will generally fall on the next white key. In the left hand it will fall on the white key farthest away from the black one.

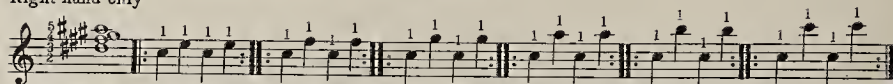
OCTAVES

Use the fourth finger on the black keys.

Exercises for the passing of the thumb in scales and arpeggios

Practise each measure at least ten times, before going to the next

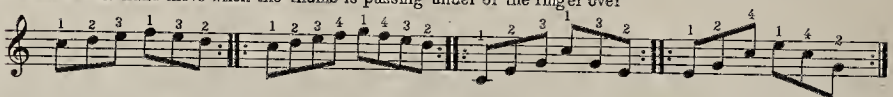
Right hand only



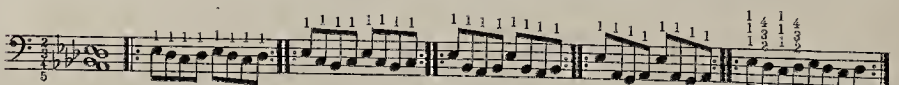
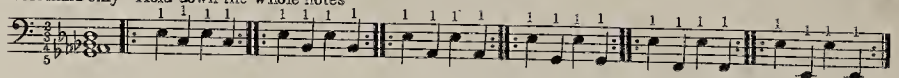
Do not strike the whole notes, press them down silently and keep them down through the entire exercise



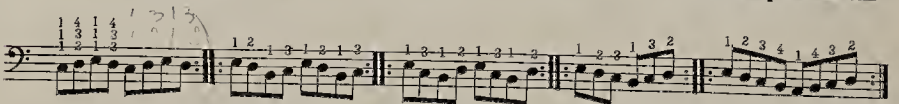
Do not let the hand move when the thumb is passing under or the finger over



Left hand only Hold down the whole notes



Keep the hand still



The above exercises are preparatory to the study of scales and arpeggios

THE DIATONIC SCALES

5

SIMILAR MOTION in octaves

C major

R.H.
4th finger on B

L.H. 4th on D

in tenths

in sixths

CONTRARY MOTION from the unison

in double thirds

R.H.
5th finger on G

L.H.
5th finger on C

in double sixths

3rd finger on E

3rd finger on G

CHROMATIC SCALE

Practise the Chromatic Scales starting from different tones, but place the third finger only on the black keys

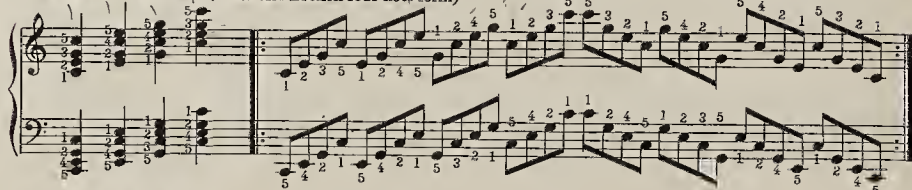
Only Use the
3rd finger on
the black keys



SAME SCALE different notation



COMMON CHORD of C (Solid and Broken four note form)



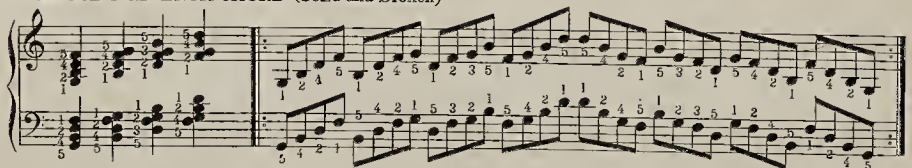
three note form (triads)



ARPEGGI COMMON CHORD (three positions)



DOMINANT SEVENTH CHORD (Solid and Broken)



ARPEGGI Dominant 7th (four positions)

7

DIMINISHED 7th CHORD (solid and broken)

ARPEGGI (four positions)

G major

SIMILAR MOTION in octaves

4th finger on F#

4th finger on A

in tenths

F#

A

in sixths

F#

A

CONTRARY MOTION from the unison

F#

A

in double thirds

5th finger on D

D

in double sixths

3rd finger on E

G

COMMON CHORD of G (solid and broken four note form)

three note form



DOMINANT 7th CHORD (solid and broken)



DIMINISHED 7th CHORD (solid and broken)



ARPEGGI COMMON CHORD (three positions)



ARPEGGI Dominant 7th (four positions)



ARPEGGI Diminished 7th (four note form)

Two systems of musical notation for Arpeggi Diminished 7th (four note form). Each system consists of a treble and bass staff. The first system shows a sequence of arpeggiated chords with fingerings (1-4, 2-3, 4-1, 3-2) and a repeat sign. The second system continues the sequence with similar fingerings and a repeat sign.

D major

SIMILAR MOTION in octaves

Musical notation for D major, similar motion in octaves. It shows a treble and bass staff. The treble staff starts with a 4th finger on C# and shows a sequence of notes with fingerings (1-4, 2-3, 4-1, 3-2). The bass staff shows a similar sequence of notes with fingerings (5-4, 3-2, 4-1, 3-2).

in tenths

Musical notation for D major, in tenths. It shows a treble and bass staff. The treble staff shows a sequence of notes with fingerings (3-1, 4-1, 1-4, 3-1). The bass staff shows a similar sequence of notes with fingerings (5-4, 3-2, 4-1, 3-2).

in sixths

Musical notation for D major, in sixths. It shows a treble and bass staff. The treble staff shows a sequence of notes with fingerings (1-4, 1-4, 3-1, 4-1). The bass staff shows a similar sequence of notes with fingerings (3-2, 1-4, 3-2, 1-4).

CONTRARY MOTION from the unison

Musical notation for D major, contrary motion from the unison. It shows a treble and bass staff. The treble staff shows a sequence of notes with fingerings (1-4, 3-1, 4-1, 3-1). The bass staff shows a similar sequence of notes with fingerings (1-4, 3-1, 4-1, 3-1).

in double thirds

5th finger on A

A

in double sixths

3rd finger on B

G

COMMON CHORD of D (solid and broken four note form)

three note form

ARPEGGI COMMON CHORD (three positions)

DOMINANT SEVENTH CHORD (solid and broken)

ARPEGGI Dominant 7th (four positions)

Two systems of piano music for the Arpeggi Dominant 7th exercise. Each system consists of a treble and bass staff. The first system shows the first two positions, and the second system shows the next two positions. Fingerings are indicated by numbers 1-5 above or below the notes. The key signature is one sharp (F#).

DIMINISHED 7th CHORD (solid and broken)

Two systems of piano music for the Diminished 7th Chord exercise. Each system consists of a treble and bass staff. The first system shows the solid and broken chords, and the second system shows the arpeggiated version. Fingerings are indicated by numbers 1-5 above or below the notes. The key signature is one sharp (F#).

ARPEGGI (four positions)

Two systems of piano music for the Arpeggi exercise. Each system consists of a treble and bass staff. The first system shows the first two positions, and the second system shows the next two positions. Fingerings are indicated by numbers 1-5 above or below the notes. The key signature is one sharp (F#).

A major

SIMILAR MOTION in octaves

Two systems of piano music for the Similar Motion in octaves exercise. Each system consists of a treble and bass staff. The first system shows the first two positions, and the second system shows the next two positions. Fingerings are indicated by numbers 1-5 above or below the notes. The key signature is one sharp (F#).

in tenths

G# B

in sixths

G# B

CONTRARY MOTION from the unison

G# B

in double thirds

5th finger on E A

in double sixths

3rd finger on F# G#

COMMON CHORD of A (solid and broken four note form)

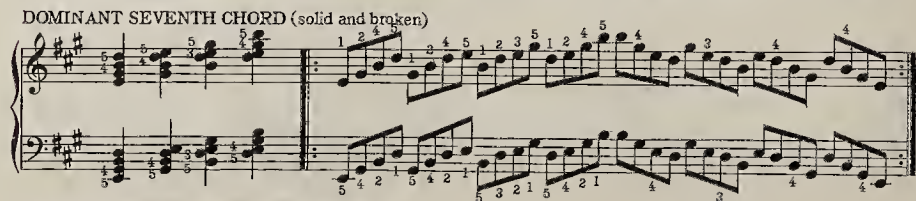
three note form



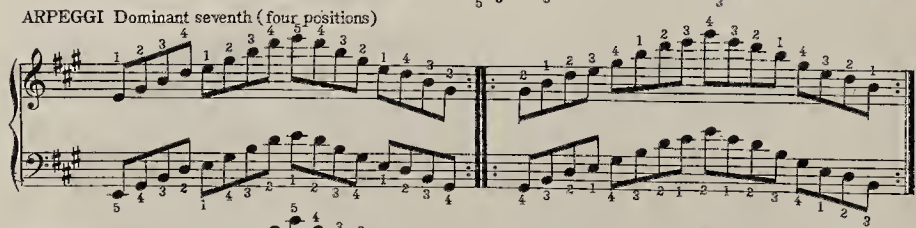
ARPEGGI COMMON CHORD (three positions)



DOMINANT SEVENTH CHORD (solid and broken)



ARPEGGI Dominant seventh (four positions)



DIMINISHED 7th CHORD (solid and broken)



ARPEGGI (four positions)

E major

4th finger on D#

in tenths

in sixths

CONTRARY MOTION from the unison

5th finger on B

in double thirds

3rd finger on C#

in double sixths

G#

COMMON CHORD of E (solid and broken)

three note form

ARPEGGI COMMON CHORD (three positions)

DOMINANT SEVENTH CHORD (solid and broken)

ARPEGGI Dominant 7th (four positions)

DIMINISHED 7th CHORD (solid and broken)

Two staves of music in B major. The first staff shows a solid diminished 7th chord (B, D, F, A) and its broken version. The second staff shows a solid diminished 7th chord (B, D, F, A) and its broken version. Fingering numbers are provided for each note.

ARPEGGI (four positions)

Two staves of music in B major. The first staff shows four positions of the arpeggi (B, D, F, A) in the right hand. The second staff shows four positions of the arpeggi in the left hand. Fingering numbers are provided for each note.

Two staves of music in B major. The first staff shows four positions of the arpeggi (B, D, F, A) in the right hand. The second staff shows four positions of the arpeggi in the left hand. Fingering numbers are provided for each note.

SIMILAR MOTION in octaves

B major

Two staves of music in B major. The first staff shows similar motion in octaves for the 4th finger on A# in the right hand. The second staff shows similar motion in octaves for the 4th finger on F# in the left hand. Fingering numbers are provided for each note.

Two staves of music in B major. The first staff shows similar motion in octaves for the 4th finger on A# in the right hand. The second staff shows similar motion in octaves for the 4th finger on F# in the left hand. Fingering numbers are provided for each note.

Two staves of music in B major. The first staff shows similar motion in octaves for the 5th finger on F# in the right hand. The second staff shows similar motion in octaves for the 4th finger on F# in the left hand. Fingering numbers are provided for each note.

CONTRARY MOTION from the unison

Two staves of music in B major. The first staff shows contrary motion from the unison for the 4th finger on A# in the right hand. The second staff shows contrary motion from the unison for the 4th finger on F# in the left hand. Fingering numbers are provided for each note.

in double sixths

3rd finger on G#

G#

COMMON CHORD of B (solid and broken four note form)

three note form

ARPEGGI COMMON CHORD (three positions)

DOMINANT SEVENTH CHORD (solid and broken)

ARPEGGI Dominant 7th (four positions)



DIMINISHED 7th CHORD (solid and broken)



ARPEGGI (four positions)



F# major (ENHARMONICALLY Gb major)

SIMILAR MOTIONS in octaves

4th finger on A#



in tenths



in sixths

A#

F#

CONTRARY MOTION from the unison

A#

F#

in double thirds

5th finger on F#

A#

in double sixths

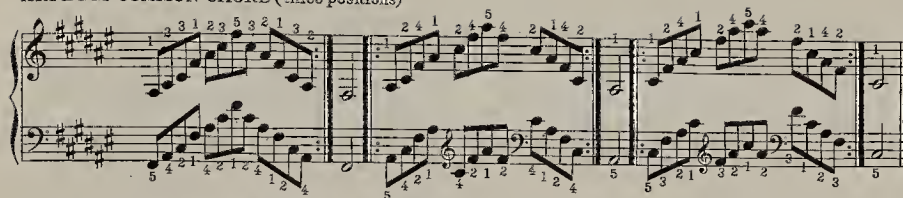
3rd finger on G#

G#

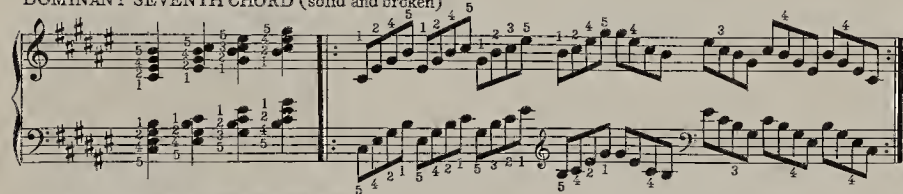
COMMON CHORD of F# (four note form)

three note form

ARPEGGI COMMON CHORD (three positions)



DOMINANT SEVENTH CHORD (solid and broken)



ARPEGGI Dominant 7th (four positions)



DIMINISHED 7th CHORD (solid and broken)



ARPEGGI (four positions)



D^{\flat} major

SIMILAR MOTION in octaves

4th finger
on B \flat

SIMILAR MOTION in octaves

A musical score for two staves, Treble and Bass, in B-flat major (two flats). The title 'SIMILAR MOTION in octaves' is written above the staves. The Treble staff begins with a treble clef and a key signature of two flats. The Bass staff begins with a bass clef and the same key signature. Both staves contain a series of eighth and sixteenth notes, with fingerings indicated by numbers 1-4. The melody in the Treble staff moves in a similar fashion to the bass line in the Bass staff, illustrating the concept of similar motion in octaves. The piece concludes with a double bar line and a final note in each staff.

in tenths

[illegible]

in sixths

in sixths

Rb

Gb

CONTRARY MOTION from the unison

CONTRARY MOTION from the unison

in double

5th finger
on G \flat

on B¹

[illegible]

in double sixths

3rd finger on A \flat

A \flat

COMMON CHORD of D \flat (solid and broken 4 note form)

three note form

ARPEGGI COMMON CHORD (three positions)

DOMINANT SEVENTH CHORD (solid and broken)

ARPEGGI Dominant 7th (four positions)



DIMINISHED 7th CHORD solid and broken 5



ARPEGGI (four positions)



A \flat major



in sixths

25

B \flat D \flat

CONTRARY MOTION from the unison

B \flat D \flat

in double thirds

5th finger on D \flat F

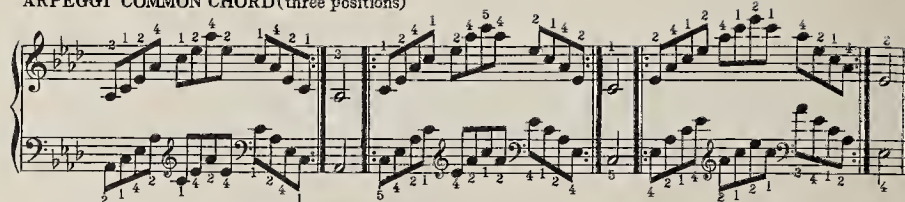
in double sixths

3rd finger on A \flat E \flat

COMMON CHORD of A \flat (solid and broken four note form)

three note form

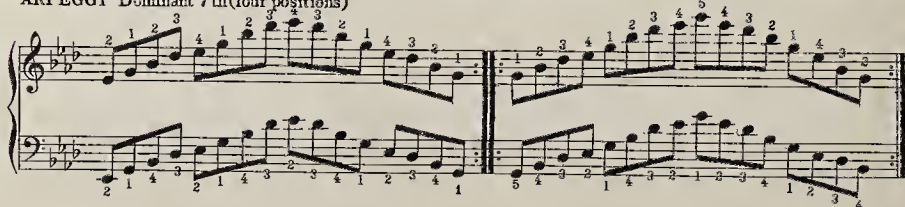
ARPEGGI COMMON CHORD (three positions)



DOMINANT SEVENTH CHORD (solid and broken)



ARPEGGI Dominant 7th (four positions)



DIMINISHED 7th CHORD (solid and broken)



ARPEGGI 4 positions



E \flat major

SIMILAR MOTION in octaves

4th finger on B \flat

in tenths

in sixths

CONTRARY MOTION

in double thirds

5th finger on G

in double sixths

3rd finger on A \flat

COMMON CHORD of E \flat (solid and broken four note form)

Two systems of musical notation for the Common Chord of E \flat . The first system shows the solid four-note form in both treble and bass staves. The second system shows the broken four-note form, with ascending and descending scales in both staves. Fingerings are indicated by numbers 1-5.

three note form

Two systems of musical notation for the three-note form of the Common Chord of E \flat . The first system shows the solid three-note form. The second system shows the broken three-note form with ascending and descending scales. Fingerings are indicated by numbers 1-5.

ARPEGGI COMMON CHORD (three positions)

Two systems of musical notation for the Arpeggi Common Chord in three positions. The first system shows the solid arpeggiated form. The second system shows the broken arpeggiated form with ascending and descending scales. Fingerings are indicated by numbers 1-5.

DOMINANT SEVENTH CHORD (solid and broken)

Two systems of musical notation for the Dominant Seventh Chord. The first system shows the solid form. The second system shows the broken form with ascending and descending scales. Fingerings are indicated by numbers 1-5.

ARPEGGI Dominant 7th (four positions)

Two systems of musical notation for the Arpeggi Dominant 7th in four positions. The first system shows the solid arpeggiated form. The second system shows the broken arpeggiated form with ascending and descending scales. Fingerings are indicated by numbers 1-5.

DIMINISHED 7th CHORD (solid and broken)

ARPEGGI (four positions)

B \flat major

SIMILAR MOTION in octaves

4th finger on B \flat

in sixths

CONTRARY MOTION from the unison

in double thirds

5th finger on G

G

in double sixths

3rd finger on A

F

COMMON CHORD of B \flat (solid and broken four note form)

three note form

ARPEGGI COMMON CHORD (three positions)

DOMINANT 7th CHORD (solid and broken)

ARPEGGI Dominant 7th(four positions)



DIMINISHED 7th CHORD (solid and broken)



ARPEGGI (four positions)



SIMILAR MOTION in octaves



in tenths

B \flat

G

in sixths

B \flat

G

CONTRARY MOTION from the unison

B \flat

G

in double thirds

5th finger on G

F

in double sixths

3rd finger on E

C

COMMON CHORD of F \sharp solid and broken four note form

three note form

The musical score is written for piano on a grand staff with treble and bass clefs. The key signature has one flat (B-flat). The piece begins with a series of chords in the left hand, each consisting of three notes. These are followed by a melodic line in the right hand, also composed of three-note groups. The notation includes various fingerings and articulation marks such as slurs and accents.

ARPEGGI COMMON CHORD three positions

ARPEGGI COMMON CHORD three positions

The image shows a musical exercise titled "ARPEGGI COMMON CHORD three positions". It consists of two staves, treble and bass clef, with a key signature of one flat (B-flat). The exercise is divided into three measures, each containing a common chord arpeggiated in a different position. The first measure shows the first position (C major), the second measure shows the second position (D major), and the third measure shows the third position (E major). The right hand (treble clef) plays the upper notes, and the left hand (bass clef) plays the lower notes. Fingering numbers are indicated above or below the notes.

DOMINANT 7th CHORD (solid and broken)

DOMINANT 7th CHORD (solid and broken)

ARPEGGI Dominant 7th (four positions)

ARPEGGI Dominant 7th (four positions)

DIMINISHED 7th CHORD (solid and broken)

Diminished 7th Chords (Solid and Broken)

ARPEGGI (four positions)

A minor (HARMONIC)

SIMILAR MOTION in octaves

4th finger on G#

in tenths

in sixths

CONTRARY MOTION from the unison

MELODIC in octaves

G# and G₄

B

in double thirds (*Harmonic*)

5th finger on B

E

in double sixths

3rd finger on F

A

COMMON CHORD of A MINOR (solid and broken four note form)

three note form

ARPEGGI COMMON CHORD (three positions)

The dominant 7th and diminished 7th chords and arpeggi of A minor are the same as those of A major. See page 14

E minor (HARMONIC)

SIMILAR MOTION in octaves

SIMILAR MOTION in octaves

4th finger on D#

The musical notation shows a piece for piano with two staves. The key signature has one sharp (F#). The melody in the right hand is written on a treble clef staff and consists of eighth and sixteenth notes, with fingerings 1, 1, 1, 1, 4, 5, 4, 3, 4, 3 indicated above it. The bass line in the left hand is written on a bass clef staff and also consists of eighth and sixteenth notes, with fingerings 5, 3, 4, 3, 1, 1, 2, 1 indicated below it. The piece concludes with a double bar line and a final whole note chord in both hands.

[illegible]

CONTRARY MOTION from the unison

MELODIC in octaves

Musical notation for 'MELODIC in octaves'. The title is centered above the staff. The notation is for two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melodic line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains a bass line with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The piece ends with a double bar line.

in double thirds (*Harmonic*)

5th finger on B

A

This musical score is for a piece titled 'in double thirds (Harmonic)'. It is written for two staves, Treble (B) and Bass (A). The key signature has one sharp (F#). The piece is in 3/4 time. The melody is played in double thirds, with the right hand (B) and left hand (A) playing the same notes an octave apart. The piece is marked '5th finger on B' and 'A'. The score includes fingerings (1-5) and breath marks (3, 4, 5) for both hands. The piece ends with a double bar line and a repeat sign.

in double sixths (*Harmonic*)

3rd finger on E

E

COMMON CHORD of E MINOR solid and broken four note form

three note form

ARPEGGI COMMON CHORD three positions

The dominant 7th and diminished 7th chords and arpeggi of E minor are the same as those of E major.
See page 16

B minor (*HARMONIC*)

SIMILAR MOTION in octaves

4th finger on A#

F#

in tenths

A#

F#

A#
 F#

Musical score for measures 1-4. The A# part (treble clef) and F# part (bass clef) are shown. The key signature is one sharp (F#). The time signature is 4/4. The A# part has fingerings: 1, 1, 4, 1, 1, 4, 3, 3, 4, 3. The F# part has fingerings: 2, 1, 4, 3, 4, 3, 2, 3, 1, 4, 1, 1, 4, 1.

A musical score for the song "The Rose Tree". It features two staves: a treble staff for the voice (labeled "A") and a bass staff for the piano accompaniment (labeled "F#"). The key signature is one sharp (F#), and the time signature is 3/4. The melody in the treble staff is marked with fingerings (1, 2, 3, 4, 5) and includes a repeat sign at the end. The piano accompaniment in the bass staff also includes fingerings and a repeat sign. The title "The Rose Tree" is written in a decorative font at the bottom of the page.

A# and A#

Handwritten musical notation for the exercise 'A# and A#'. It features a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef consists of eighth and sixteenth notes with various fingering numbers (1, 4, 1, 1, 5, 4, 3, 4, 3) written above. The bass line in the bass clef also consists of eighth and sixteenth notes with fingering numbers (1, 1, 3, 4, 1, 4, 1, 2, 4, 1) written below. The piece concludes with a double bar line and a final whole note chord in both staves.

5th finger on A#

A#

3rd finger on B

G

COMMON CHORDS of B MINOR solid and broken (four note form)

Two systems of musical notation. The first system shows solid chords in both treble and bass staves. The second system shows broken chords (arpeggios) in both staves. Fingerings are indicated by numbers 1-5 above or below notes.

three note form

Two systems of musical notation. The first system shows solid chords in both treble and bass staves. The second system shows broken chords (arpeggios) in both staves. Fingerings are indicated by numbers 1-5 above or below notes.

ARPEGGI COMMON CHORD (three positions)

Two systems of musical notation. The first system shows arpeggiated chords in both treble and bass staves. The second system shows arpeggiated chords in both staves. Fingerings are indicated by numbers 1-5 above or below notes.

The dominant 7th and diminished 7th chords and arpeggi of B minor are the same as those of B major. See page 18

F sharp minor (*HARMONIC*)

SIMILAR MOTION in octaves

4th finger on G#

Two systems of musical notation. The first system shows a scale in both treble and bass staves. The second system shows a scale in both staves. Fingerings are indicated by numbers 1-4 above or below notes.

in tenths

G#

Two systems of musical notation. The first system shows a scale in both treble and bass staves. The second system shows a scale in both staves. Fingerings are indicated by numbers 1-5 above or below notes.

in sixths

G# F#

CONTRARY MOTION from the unison

G# F#

MELODIC in octaves

D# and G# F#

in double thirds (Harmonic)

5th finger on E# A

in double sixths (Harmonic)

3rd finger on F# G#

COMMON CHORD of F# MINOR solid and broken (four note form)

three note form

41

ARPEGGI COMMON CHORD three positions

This section shows three positions of the arpeggi common chord in F# major. The first position is a triad (F#, C#, G#) in the treble clef. The second and third positions show the chord arpeggiated in different registers, with fingerings indicated by numbers 1-5.

The dominant 7th and diminished 7th chords and arpeggi of F# minor are the same as those of F# major. See page 21

This section shows the dominant 7th and diminished 7th chords and their arpeggiations for F# minor. The notation includes fingerings for both hands.

C sharp minor (HARMONIC)

SIMILAR MOTION in octaves

4th finger on D#

This section shows the harmonic scale for C sharp minor, starting with the 4th finger on D#. The notation includes fingerings for both hands.

in tenths

This section shows the harmonic scale for C sharp minor, starting with the 4th finger on D#, in tenths. The notation includes fingerings for both hands.

in sixths

This section shows the harmonic scale for C sharp minor, starting with the 4th finger on D#, in sixths. The notation includes fingerings for both hands.

CONTRARY MOTION from the unison

This section shows the harmonic scale for C sharp minor, starting with the 4th finger on D#, in contrary motion from the unison. The notation includes fingerings for both hands.

in double thirds (Harmonic) 3

5th finger on B#

A

A musical score for a piano exercise titled "in double thirds (Harmonic)". The score is written for two staves, Treble and Bass, with a key signature of two sharps (F# and C#). The tempo is marked "Allegretto". The exercise consists of a series of double thirds, with the right hand playing the upper note and the left hand playing the lower note. The notes are: B4, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134,

in double sixths (*Harmonic*)



3rd finger on C#

A musical score for a piano exercise in double sixths. The title is 'in double sixths (Harmonic)'. The key signature is two sharps (F# and C#). The time signature is 4/4. The score is written for two staves: the upper staff is for the right hand and the lower staff is for the left hand. The right hand starts with a treble clef and the left hand with a bass clef. The exercise consists of a series of chords in double sixths, moving stepwise. Fingerings are indicated by numbers 1-5 above or below the notes. A specific instruction '3rd finger on C#' is written above the first measure of the right hand. The piece ends with a double bar line and repeat dots.

COMMON CHORDS of C# MINOR solid and broken (four note form)

three note form

ARPEGGI COMMON CHORD (three positions)

The DOMINANT SEVENTH CHORD  and DIMINISHED SEVENTH CHORD  and ARPEGGI of C# MINOR are the same as those of D♭ Major, enharmonically changed. See page 23
 Note: An enharmonic change is a change in notation without a change of pitch

G sharp minor(HARMONIC)

SIMILAR MOTION in octaves

4th finger on A# 

in tenths 

in sixths 

CONTRARY MOTION from the unison; 

MELODIC in octaves

C# & F# 

in double thirds (*Harmonic*)

5th finger on F^x

E

in double sixths (*Harmonic*)

3rd finger on G[#]

D[#]

COMMON CHORD of G[#] MINOR solid and broken four note form

three note form

ARPEGGI COMMON CHORD (three position)

The DOMINANT 7th CHORD  and DIMINISHED 7th CHORD  and ARPEGGI of G[#] MINOR are the same as those of A^b Major enharmonically changed. See page 26

D sharp minor(HARMONIC)

45

SIMILAR MOTION in octaves

4th finger on A#

in tenths

in sixths

CONTRARY MOTION from the unison

MELODIC in octaves

in double thirds

5th finger on F#

in double sixths

3rd finger on D#

A#

COMMON CHORD of D# MINOR solid and broken four note form

ARPEGGI COMMON CHORD (three positions)

The DOMINANT 7th CHORD  and DIMINISHED 7th CHORD  and ARPEGGI of D# MINOR are the same as those of Eb Major enharmonically changed. See page 28

B flat minor (HARMONIC)

SIMILAR MOTION in octaves

4th finger on Bb

Gb

in tenths

B \flat  

G \flat  

in sixths

B \flat  

G \flat  

CONTRARY MOTION from the unison

B \flat  

G \flat  

MELODIC in octaves

B \flat  

G \flat & G \flat  

in double thirds

5th finger on G \flat  

B \flat  

in double sixths

3rd finger on D \flat  

D \flat  

COMMON CHORD of B \flat MINOR solid and broken four note form

three note form

ARPEGGI COMMON CHORD three positions

The dominant 7th chord and diminished 7th chord and arpeggi of B \flat minor are the same as those of B \flat major - or See page 30

F minor (HARMONIC)

SIMILAR MOTION in octaves

4th finger on B \flat

in tenths

in sixths

CONTRARY MOTION from the unison

49

B \flat G

MELODIC in octaves

B \flat G

in double thirds

5th finger on G F

in double sixths

3rd finger on D \flat A \flat

COMMON CHORD of F MINOR solid and broken (four note form)

three note form

50 ARPEGGI COMMON CHORD (three positions)

The dominant 7th chord and diminished 7th chord and arpeggi of F minor are the same as those of F major
See page 33

C minor (HARMONIC)

SIMILAR MOTION in octaves

4th finger on B

in tenths

in sixths

CONTRARY MOTION from the unison

MELODIC in octaves

B \flat & B \natural

in double thirds

5th finger on C

in double sixths

3rd finger on Ab

COMMON CHORD of C MINOR solid and broken (four note form)

three note form

ARPEGGI COMMON CHORD (three positions)

The dominant 7th chord and diminished 7th chord and arpeggi of C minor are the same as those of C major
See page 7

G minor (HARMONIC)

SIMILAR MOTION in octaves

4th finger on F#

A

in tenths

in tenths

A musical score for a piece titled "in tenths". It features two staves: a treble staff labeled "F#" and a bass staff labeled "A". Both staves are in the key of B-flat major (two flats) and 2/4 time. The treble staff contains a melodic line with various intervals and fingerings indicated by numbers 1, 2, 3, 4, and 5. The bass staff contains a corresponding line, also with fingerings. The piece concludes with a double bar line.

in sixths

in sixths

F#

E♭

CONTRARY MOTION from the unison

CONTRARY MOTION from the unison

MELODIC in octaves

MELODIC in octaves

Musical notation for 'MELODIC in octaves'. It features a grand staff with a treble clef (labeled 'F# & F') and a bass clef (labeled 'A'). The key signature has one flat (B-flat). The melody is written in octaves, with the upper staff (treble clef) and lower staff (bass clef) playing the same notes an octave apart. The melody consists of a series of eighth and sixteenth notes, with fingerings indicated by numbers 1 through 5. The piece ends with a double bar line.

in double third

in double thirds

5th finger on D

G

in double sixths 4

in double sixths 4

3rd finger on E₄

Handwritten musical score for 'in double sixths 4'. The score is written for two staves, Treble and Bass, in G major (one sharp). The key signature is one sharp (F#). The time signature is 4/4. The music consists of a series of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below the notes. The piece ends with a double bar line. The text '3rd finger on E₄' is written above the first few notes of the Treble staff.

COMMON CHORD of G MINOR solid and broken (four note form)

53

Handwritten musical notation for the common chord of G minor in four-note form. The top staff shows solid and broken chords with fingerings (1, 2, 3, 4). The bottom staff shows the same chords with fingerings (1, 2, 3, 4).

three note form

Handwritten musical notation for the common chord of G minor in three-note form. The top staff shows solid and broken chords with fingerings (1, 2, 3). The bottom staff shows the same chords with fingerings (1, 2, 3).

ARPEGGI COMMON CHORD (three positions)

Handwritten musical notation for the arpeggi common chord of G minor in three positions. The top staff shows solid and broken chords with fingerings (1, 2, 3, 4). The bottom staff shows the same chords with fingerings (1, 2, 3, 4).

The dominant 7th chord and diminished 7th chord and arpeggi of G minor are the same as those of G major
See page 9

D minor (HARMONIC)

SIMILAR MOTION in octaves

4th finger on C#

Handwritten musical notation for D minor (harmonic) in octaves. The top staff shows similar motion in octaves with fingerings (1, 2, 3, 4). The bottom staff shows the same motion with fingerings (1, 2, 3, 4).

in tenths

Handwritten musical notation for D minor (harmonic) in tenths. The top staff shows similar motion in tenths with fingerings (1, 2, 3, 4). The bottom staff shows the same motion with fingerings (1, 2, 3, 4).

in sixths

Handwritten musical notation for D minor (harmonic) in sixths. The top staff shows similar motion in sixths with fingerings (1, 2, 3, 4). The bottom staff shows the same motion with fingerings (1, 2, 3, 4).

CONTRARY MOTION from the unison

C#

E

MELODIC in octaves

C# & C#

E

in double thirds

5th finger on E

G

in double sixths

3rd finger on Bb

C#

COMMON CHORD of D MINOR solid and broken four note form

three note form

ARPEGGI COMMON CHORD (three positions)

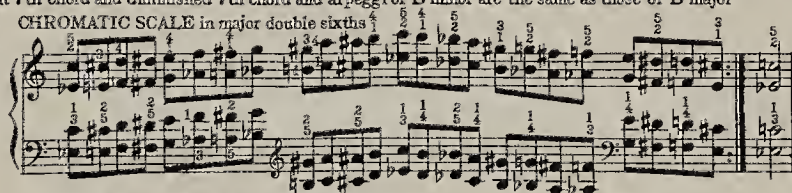
55



The dominant 7th chord and diminished 7th chord and arpeggi of D minor are the same as those of D major
See page 11.

3rd finger
on
G# & C#

A♭ & E♭



CHROMATIC SCALE in minor double sixths

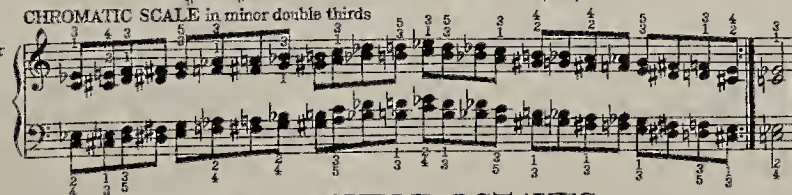
2nd & 4th
fingers
on
A# and F#
in
both hands



CHROMATIC SCALE in minor double thirds

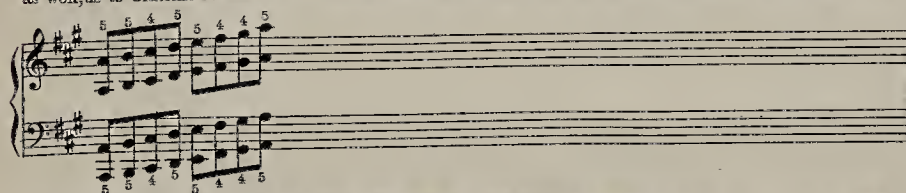
5th finger
on
G & D

D & A

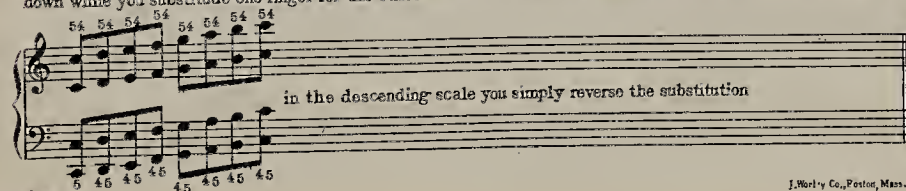


SCALES IN DOUBLE OCTAVES

Note: In practising scales use the 4th finger on black keys, and the 5th on the white keys, this applies to Chromatic as well, as to diatonic scales



The following fingering is sometimes used when playing scales legato, it is simply striking the key and holding it down while you substitute one finger for the other



in the descending scale you simply reverse the substitution

